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search for light that may be derived from the knowledge and experiences of their co-laborers.

The work done by the Minneapolis and St. Paul schools, with the results attained, changed the writer's ideas upon the advisability of beginning sight reading in the earliest grades, and determined him to encourage and emphasize that practice, for by so doing, the standard of required advancement in the grades will be raised, progress facilitated, and a more proficient product in

sight singing and good singing turned over to the High and Normal Schools.

So far, the average of musical ability of students entering the Normal Schools has been too low for us to expect to make them efficient in school music teaching in the time allotted, and they should come to us better prepared to do advanced work.

Verily, the results shown by the Minneapolis and St. Paul schools were an encouragement, a revelation and an inspiration.

Appreciation of Appreciation

By A. E. WINSHIP, Editor Journal of Education

*(Address before National Conference of Music Supervisors,
Minneapolis, April 28, 1914.)*

(Editor's Note: No more stimulating address was given at the Minneapolis meeting than this meaty, epigrammatic contribution which follows. It will repay careful reading, and better still, active endeavor to carry its precepts into practice.)

Who says that music teaching in the public schools is a fad? The man who would have denounced Galileo and Sir Isaac Newton, Watt, Stephenson and Fulton, Morse, Bell and Marconi as faddists.

Men sitting on the tail of progress and shouting "Whoa" have never for long delayed progress and they signify less today than ever before. They are merely amusing.

Why is it that music is not taught skillfully and artistically in every school and university in the land?

Because people do not appreciate its value. Because standardized educators do not appreciate that knowledge of music is scholastic. Men who pretend to stand for cultural education do not admit that music is even cultural.

The test of education is appreciation. "What a man thinketh in his heart, that is he." A man's life can rise no higher than his aspiration, and his aspiration will be no higher than his appreciation. A man at his highest is the appropriation in realization of his appreciation in idealization.

Appreciation is the real thing while aspiring to the ideal thing. Appreciation is good roads in Minnesota and Kentucky, while aspiring to walk the streets of gold in the new Jerusalem. Appreciation is clean windows and walls in your schoolhouse today while praying for a ticket to see the chalcedony and jasper, emeralds and pearls by and by.

Appreciation is always looking

forward and not backward, always advances and never retreats, always enhances values. When stocks appreciate there is never a panic in sight.

Earth is heavenly to every man who is on the way to heaven. It is the other thing to the man who is on the way to the other place. Appreciation is the kingdom of heaven within you. The same sun that lifts the blade deepens the root. The same air that invigorates the leaves strengthens the roots.

Weeds are weeds and vermin are vermin because they are not appreciated.

You can pile chemical fertilizers inches deep about a plant, and it is as useless as sawdust until it is so dissolved that the rootlets can take it up, until the plant can appreciate it. The richest fertilizer has no virtue to the plant that cannot appreciate it. There is no appropriation without appreciation.

Knowledge has no power until it is appreciated and appropriated. There are millions in America who never take a bath or brush their teeth, because they do not appreciate the value of it. They get their standards of value from standardizers, who can only quote the prices of wheat and corn in the country, stocks and bonds in the city. To such standardizers in utilities, soap and tooth brushes are fads just as music and drawing, school gardens, and playgrounds are to men to whom college entrance examinations are their corn exchange and stock market. To the educationally unclean, music and drawing, school gardens and playgrounds are in the same class as soap and toothbrush to the physically unclean.

What and Why in Music.

Music is rhythm glorified. Life is rhythm and rhythm is life. Music is physical and intellectual life spiritualized.

Heaven is always portrayed as the superlative in music and art, in joy and beauty, in harmony and glory. And at the same time we are told that the Kingdom of Heaven is within us. It is now and here. If music and art make Heaven up yonder they must be a foretaste of Heaven here.

To teach vocation without science, domestic science without chemistry, architecture without art, engineering without mathematics would be no more tragic than to educate without the appreciation of music and art.

Direction is as vital as force, as significant as knowledge. "Knowledge is power" was all right as a slogan until asked where the power is going.

One steamer was recently sent to the bottom by another off Hampton Roads. The wireless gave warning but there was no way to tell the direction from which the message came. Marconi had never thought to invent a direction attachment as well as a location signal. Vessels can be so near that both are in the same latitude and longitude. Since then they have perfected signals to tell direction as well as location, for there are times in which direction is more vital than location.

Music is as vital to education for domestic and social life as curved lines are in art. Vocational education is the straight line, music the line of beauty. Vocational education makes a lad handy; scholastics

make him brainy; music and art may make him spiritual.

Music is as vital as the multiplication table. Tears and smiles have their places, but tears without smiles lead to the asylum. One cannot find comfort in tears who does not find luxury in smiles. Tears are for the relief of one's feelings in sorrow, but weep overlong and it leads to emotional dyspepsia, just as laughing overlong leads to hysteria. Music is the governor of the emotional engine, the regulator of the emotional system: It is as appropriate for the funeral as for the wedding but it is different.

There is a time for the long metre, but too many long metre hymns make a funeral of any church service. You can "Praise God from whom all blessings flow," in long metre, but one stanza is sufficient and then you want to get out into the open as soon as you can. It is a signal to get out.

The Education of Music.

The difficulty is not so much that music is not everywhere taught as the lack of educational respect for it.

A quarter of a century ago there was a wild dash at the unregenerate public and way made for liberty to teach music. We got music into the system but rarely in the system. It has often been a cold plunge into an unappreciative educational atmosphere. A cold plunge is a good thing for a healthy reaction, but stay in too long and it means pneumonia, and music in the public school often has pneumonia resulting from remaining over-long in the coldness of intellectualism.

There is no higher intellectualism than the study of music, but it is

purely the intellectualism of music and not the music of intellectualism. Music can do much for scholasticism but scholasticism can do little for music.

Music teachers make a fatal mistake when they try to play a second part to intellectualism.

Music is an exact science but exact science is not music except in the case of the exact science of music.

All the music in a song is that which is above the science of it. Photograph a song and the music of it would not be in the waves that you can see with the naked eye but in the flutter that ripples along the edges of the exact waves, in the innumerable lines that trip along the waves, the oversoul that made Patti's "Coming Through the Rye," and Annie Louise Cary's "Suane River," world famous.

Public school music will only come into its own where there is sufficient genius, art and personality, in music teaching to produce results impossible in literature. You must teach music as no one on earth could teach the multiplication table, the rules of grammar, or the facts of geography.

The teaching of music and art must be appreciated as soulful, spiritual. Artistic teaching is as far above mere scholarship as a rainbow is above the passing cloud from which it is translated into a million beauties. There would have been no rainbow but for that particular cloud, but there are millions of clouds that do not make rainbows. The sun knows just when to catch a passing cloud and glorify it, so music knows when and how to send

a thrill through a human soul and glorify it.

Music is the thrill in education and not a frill on education.

Musical Ability Is Educational Power.

The tragedy is that educators do not believe that musical ability is educational power. Many school people have only one kind of weights, one kind of measures for everything. They measure one's ability to sing by his ability to extract cube root. I recently saw a man demonstrate by charts how he measured a teacher's ability to teach arithmetic and spelling. It was ingenious and, to the thoughtless, captivating. He was going along quite bravely till he said that he discovered that a teacher with the greatest personality fell down completely on his hay-scales. There were those in the audience who laughed, who rejoiced that at last somebody had found a way to put a teacher with the greatest personality out of business. But the laugh was not on the woman with the greatest personality. The laugh was on the man with the hay-scales by which he was measuring soul power.

In winnowing you see the chaff that flies off but not the wheat that falls. Testing for chaff is quite popular because it is so easy. Personality is the wheat that falls unobserved.

Measurement of results that cannot detect the glorious power of personality is like ignoring life in plants. A manakin is all right in its place but it is to look at and not for getting pulse beats.

There is more soul in music than in historical dates or agricultural statistics even. It is more scholarly

than equation of payments or a list of irregular verbs.

We used to teach science from textbooks. President Eliot has said that when he was a student at Harvard he never saw an experiment in chemistry, only heard the professor say what would happen if certain things were done with certain things. He remembered what the professor said and recited it as he said it and got his degree without ever seeing any of the things happen that he recited would happen.

It is less than five years since any university or school in America cared whether a student used a tooth brush or took a bath provided he said they were good things to do. Not every university now cares what students do with their knowledge of hygiene provided they have the appropriate amount of knowledge of hygiene.

Teaching Music Vs. Teaching About Music.

We have had a lot of teaching of the science of music that carried no appreciation of music along with it.

To know the difference between long metre and short metre was indispensable to enter the Kingdom of Heaven, but to feel the dignity of the one and the swing of the other was of no earthly account. To appreciate musical facts has been a saving grace but to feel music in your toes was damnation. To know music has been education, to feel music has been a sin.

We need to have a season of fasting and prayer; sackcloth and ashes would be most appropriate for many of us educators, and for some music teachers.

We have glorified the slogan that we learn to do by doing, but have

never even appreciated that we learn to know by knowing, and have never so much as suspected that we learn to feel by feeling. You can do a thousand things without learning anything while doing them. When doing becomes automatic you cease to learn by the doing. The fact that you are doing a thing well does not signify that by doing a thing well you are learning anything by the doing of it, but rather that you are no longer learning to do it by doing it. A child learns to walk before he knows how to walk. A man of sixty has probably learned nothing about walking in fifty-nine of the sixty years. The first year he learned little of walking, the second year he probably spent most of his time in falling down and picking himself up, but that was the one year in his life that he learned to walk. The only virtue in the slogan that you learn to do by doing is that you learn to do by doing the thing that you are learning to do by doing while you are learning to do by doing it.

It is the same with knowing. One learns to know by knowing while he is learning to know by knowing. Oh, the sins committed in the name of memory, yes, and of habit!

It is the same with feeling as with doing and knowing. One learns to feel by feeling, but he is learning to feel by feeling only while he is learning to feel by feeling. To have learned to feel is like having had a good bath month before last.

There is just as much education in learning to appreciate music through the appreciation of music, as in learning the multiplication table by learning the multiplication table, or in learning to use a lathe by using of the lathe.

The art of appreciation is as distinct an art as the art of the artist.

The Art of Appreciation.

There are few artistic tailors, milliners, or decorators, but there would be no artistic tailors, milliners, or decorators, if there were none but artistic tailors, milliners and decorators to appreciate their art.

Art for art's sake is lovely in theory, as lovely as the Revelation of Heaven with its gold, chalcedony, and jasper, but there will be no Heaven with amethyst and emeralds unless one has stubbed his toes on country roads or slipped down on asphalt pavements, keeping a Heavenly temper while he does it. There will be no art in tailoring or decorating that is not to please those who appreciate the artistic in gown and draperies.

Fred Jones at Cordelia, California, has the most profitable cherry orchard in the new world. He not only raises a third of a million pounds of cherries a year but he sells only to those who know how to appreciate the best cherries in the world and appreciate having them the first of anybody in their community. More than once he has received ten dollars a pound for the first box of elegant cherries in the market. He sells hundreds of boxes every season at from fifty cents to a dollar a pound. He rarely sells for less than twenty cents a pound. He seeks an appreciative market.

Henry Timm of Dixon, California, sells nearly \$100,000 worth of milk a year from 250 cows because he has sought out appreciative purchasers; families that will pay fifteen cents a quart for his milk. He gets ten cents net for every quart of milk he produces, and the men who

have found the appreciative purchasers get the other five cents.

Last month persons in San Francisco paid from \$5 to \$10 a ticket to hear "Parsifal" but "Parsifal" would never have been staged if there were not persons who would testify their appreciation generously in time and money.

Before the Chicago Opera Company began its rehearsals, hard-headed promoters made sure that there would be a sufficient number of persons to appreciate "Parsifal" to make it worth while to develop the art of rendering it.

Some months ago I was at a dinner party in Seattle. One of the number said, "Nat is a good sport. He has blown in \$500 on my guarantee fund for Grand Opera next spring."

I probably looked the surprise I felt. "Yes," said Nat, "to keep Seattle on the map we must have Grand Opera. Those who appreciate it must have it. They'll either not live here at all, or they'll go to San Francisco or Chicago for it."

Public school music teaching is not primarily to make vocalists or instrumentalists. That is not America's great need. It is certainly not to teach all children the science of music. It is good business to tone up appreciation for good music.

Appreciating Literature.

We teach children to read, not that they may write like the authors they read, but that they may appreciate things worth reading.

Much of the teaching of reading has been, and still is a tragedy,—often a comedy. For eight years, for an average of forty minutes a day, we pretend that we try to teach each child to read with due effectiveness.

We think that we have taught reading when we teach all the children to read aloud all kinds of stately, imposing and important prose and poetry. In February, just past, a teacher of an eighth grade in a Normal training school had been teaching "Evangeline," and at the close of the series of lessons she asked, "What is the main feature of this poem?"

"A girl hunting for a husband," came promptly from a lad whom she reported to the principal for discipline.

"Oh, no," said the principal, "let us be thankful that one boy saw something in the poem of himself."

We should teach reading for the feeling of it, for the appreciation of it, and not merely nor chiefly for the technical ability. The end in view should be the appreciation of what they read that they may appreciate the significance of reading things worth appreciating.

In February I had the privilege of enjoying the twenty-fifth anniversary of the opening of Teachers' College, Columbia University. The best thing I heard there was at a Round Table on the teaching of English.

A teacher of English in a first class boys' high school after teaching English literature to the boys for two years, teaching the masterpieces enthusiastically, thought he would like to know what the effect had been upon their appreciation of the best in literature, so he asked them to write the names of their favorite magazines in order of their choice. Most of them put at the head of their list, "Top Notch," a magazine of which he had never heard. This brought from the teacher in a first-class girls' high school this confes-

sion. She had tried to be up-to-date and so for one semester in the four years she used a magazine. She regards "The Atlantic Monthly" as the most nearly classic of the magazines and the publishers allow students a fifty cent rate for three months. She used the "Atlantic Monthly" as the text for a semester's study and the zeal of the girls was all she could desire. There were 150 three-months' subscriptions. But some months later she thought she would like to know how many of the 150 girls had subscribed for the magazine or otherwise continued the reading of it. Just one girl had learned to appreciate it sufficiently to continue to read it.

The teaching of English is sure to have a new birth, with appreciation as the new test of the value of teaching and studying English.

Facts about authors and masterpieces, reciting what critics think of an author's style or of a masterpiece is about as valuable as corn husks for seeding a field.

In education, from the eighth grade through the high school, appreciation is very near the highest art in teaching English.

Appreciation Is a Universal Good.

Teaching agriculture is a farce when it teaches a body of facts and a body of theories to be remembered. Who cares what the children remember of a 1,000 facts taught them about soils, plants, and animals, not one in fifty of which is ever to be useful, while nine-tenths of all the things they need to know will never be taught them as facts in the schools.

Appreciation of farm life, appreciation of progress, appreciation of soil adaptation, of crop conditions,

of animal needs, of values and markets is worth a thousand times as much as 10,000 facts.

Book learning deserves all the ridicule it has ever received a thousand times over. Appreciation of the real things is worth infinitely more than the echoing of traditions and artificialities.

Appreciation is one of America's present and greatest needs. We do not appreciate our officials, our master minds in commerce or industry, in oratory or pulpit. Appreciation of anybody seems to be a crime. Not a day passes but that the chief mission of the press is to magnify the unappreciation of somebody of somebody else.

Possibly I am in position to appreciate this more than most persons as I have been in twenty-nine states in the last eight weeks, and every state has a grouch, so that I have had virtually twenty-nine grouches in eight weeks. It would be a luxury to find a spot where somebody was appreciating somebody else.

In Denver they were sore because their Regional bank is as far away as Kansas City, and St. Paul seems to lack appreciation of having hers as near as Minneapolis.

We have reached a very strange condition of things when no one even appreciates himself. The most egotistical man or woman you know, the one who will praise himself and his deeds to the utmost to you, will commit suicide if left to himself long enough to have to appreciate himself all alone.

The most interesting and brilliant discussion at the Richmond meeting of the Department of Superintendence was waged about the relation of the producer to the consumer.

Who? Which? When? Where? The disputants agreed in one thing, they both fought shy of manifesting any sympathy for the leisure class. Without intruding upon the sanctity of these doctrinarians it may not be disrespectful to say that to us every life is a failure that does not have some leisure all to itself.

Religion, Jewish and Christian, has been founded largely upon the conviction that every man, all men, need to be at leisure one day in seven.

Music Is Best.

Educational virtue lies no longer in testing what is remembered but in what is appreciated, how it is appreciated and why.

Music offers the best field for learning art of appreciation by appreciating music.

At Oakland recently I heard a band of forty-five boys and girls in an elementary school yard play for near an hour under spirited leadership, and 900 of their schoolmates listened with intense appreciation though it was after school and they had no need to stay. The musical rendering of the forty-five was delightful but the appreciation of the other 900 was even more significant. The glory of the victrola is that it promotes appreciation of the best in music.

If to appreciate is as educational as to execute, then it is as educational to give credit for appreciation as for the doing of things.

Where could comedy reach a higher plane, or a lower level, than in giving credit to an eighth grade girl, twelve years old, for stupidly devoting a whole evening to performing five long examples in partial payments and giving no credit

to her brother who has been to a concert and comes home describing it elaborately and humming many a strain that he caught there.

When the great Portola Festival was on in San Francisco, a sixth grade lad walked near fifty miles and back, and returned so full of it, and with such power of describing it, that the other children lived on his story before school, after school, and at the recesses and all became excited over early California history.

The teacher punished him for playing truant, never once utilizing his zeal for portola. With tears in her eyes she said, "And to think that I lost that boy forever when I might have done so much for him! But I sinned ignorantly."

Why not give educational credit for demonstrated appreciation of music, art, the drama, oratory and preaching? Isn't it more educational than a perfunctory recitation for two minutes or less of some fact from a book half an hour after it was studied?

Whenever a student demonstrates his appreciation of anything worth appreciating, why not give him scholastic credit? And, if it was something that he thought of without your telling him to appreciate it, so much the better.

Oh, the absurdity of pretending that nothing that a child learns is of educational value unless it is something that we have told him to do, or learn, or appreciate!

Isn't there a tendency just now to make everything, even music, more mechanical than ever?

Was it ever more true than now that to be mechanically minded is petrifying?

Was it ever more true than today that to be carnally minded is death, to be spiritually minded is life and peace?

Teaching music and teaching art should be the biggest, broadest, brainiest and noblest of all teaching.

MUSIC TEACHERS' NATIONAL ASSOCIATION THIRTY-SIXTH ANNUAL MEETING

The next meeting of the Music Teachers' National Association will be held in Pittsburgh, Pennsylvania, the last three days in December, commencing on Tuesday, the 29th. The Association has the support both of the Musicians' Club and the Tuesday Musical Club, and Mr. Earhart is acting as Chairman of the Local Committee, with the cordial support of Mr. Boyd and Mr. Whitmer. In spite of the unsettled conditions, the prospects for an interesting meeting are very fine. The new innovation this year is the bringing into the program of a representative English musician, Mr. Percy Scholes, Mus. B. Oxon. Associate of the Royal College of Music and editor of the *Music Student* as well as the musical editor of *Every Man* and an extended lecturer of the Universities of Oxford, London, and Manchester. Mr. Scholes whose coming to this country was suggested by the invitation from the Association will spend some three months in the Country, lecturing in the principal educational institutions of the country. A further widening of the musical interests of the Association will be a paper by J. Lawrence Erb of the University of Illinois who was a delegate at the International Music Congress in Paris, and is to give an

exhaustive report of the work done there. Very interesting work is expected from the School Music Round Table as it will have opportunities for illustrating the work that Mr. Earhart is so successfully pushing in Pittsburgh. Mr. Birge of Indianapolis, is chairman of this Round Table. Professor Sleeper of Smith College is Chairman of the Harmony Round Table, and Professor Macdougall of Wellesley is Chairman of the Piano Round Table. An interesting and a unique feature will be part of an afternoon devoted to a visit to the Carnegie Institute. The Pittsburgh musicians are preparing a very delightful concert of new and interesting music. The social side is taken care of by a reception and a dinner. The Association very cordially invites all members of the Music Supervisors' Conference to attend, and especially to interest themselves in the annual proceedings of the Association edited by Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.

Standardization of Music Teaching Adopted by Illinois Music Teachers' Association in 1913

This organization composed of many of the real leaders in the profession, has undertaken to start a movement for standardization of music teaching. A system of examinations for music teachers residing in the State has been established by this organization and a Board of Examiners chosen to provide, conduct, and control examinations for three classes of certificates viz.—Licentiate, Associate, and Fellow, following the same general plan in requirements as is offered in all European centers.